

hop are performed, heard and loved in every part of the world—every part of the world. But they belong to our country in a unique way. And as the President of this country, I'm proud to herald that uniqueness today.

You trace the roots of black American music, you arrive at the same place—with the people held in bondage, denied schooling, and kept away from opportunity. Yet, out of all that suffering came the early spirituals, some of the sweetest praise ever lifted up to heaven. In those songs, humanity will always hear the voice of hope in the face of injustice.

Since those early days, the music of black Americans has told many other stories, in many other styles: Scott Joplin to Jelly Roll Morton, from Marion Anderson to Aretha Franklin, from Nat King Cole to the Neville Brothers, from Dizzy Gillespie to Sam Cook, Kathleen Battle to Gladys Knight, from James Brown to the Four Tops. It is music that is always easy to enjoy, yet impossible to imitate.

Stories told about Louis Armstrong—someone came up to the legendary giant one day and asked him to define jazz. They wanted to understand it, so they came to the master, himself. And he replied, “Man, if you’ve got to ask, you’ll never know.” [*Laughter*]

Well, there’s some things I know today. I know America is a richer place for the musicians and the music that we honor today. Again, I welcome you to the White House. And it’s now my honor to sign the executive proclamation.

NOTE: The President spoke at 3:20 p.m. in the East Room at the White House. In his remarks, he referred to Kenneth Gamble and Leon Huff, founders, Philadelphia International Records.

Proclamation 7453—Black Music Month, 2001

June 29, 2001

*By the President of the United States
of America*

A Proclamation

America’s rich musical heritage reflects the diversity of our people. Among many influences, the cultural traditions brought to

this land from Africa more than four centuries ago and the remarkable musical achievements of African Americans since then have strongly and unmistakably improved the sound of American music.

From historical burdens such as slavery and injustice to the celebration of faith, much of the origin of African-American music reflects our national story. The work songs, shouts and hollers, spirituals, and ragtime of an earlier era laid the creative foundation for many of America’s most distinctive and popular musical genres. These include rhythm and blues, jazz, hip hop, gospel, rap, and the roots of rock and roll.

Jazz, often called America’s classical music, so influenced our culture that Americans named a decade after it. Like the country of its birth, jazz blends many traditions, such as African-American folk, rhythm and blues, French Creole classical form, and gospel. Through the creation and performance of music like jazz, black Americans were better able to exchange ideas freely across racial and cultural barriers. Before our Nation made significant strides in truly promoting equal justice and opportunity for all, black and white musicians in the genres of jazz, blues, and country played together in jam sessions, recording studios, and small bands. In many ways, their art preceded social change, allowing black and white musicians to meet as equals and to be judged on their musical ability, rather than the color of their skin. Their music also provided an outlet for African Americans to speak passionately and brilliantly to the rest of the Nation and the world.

From New Orleans and the back roads of the Mississippi Delta to Harlem and Chicago, black musicians set enduring and distinctive standards for American creativity. The blues of Ma Rainey and Bessie Smith, the gospel of Mahalia Jackson, the jazz of Duke Ellington, and the soul of Marvin Gaye claim fans of all ages from around the world. The trumpeting genius of Louis Armstrong and Dizzy Gillespie illustrate the exceptional musicianship so prominent in various genres of African-American music.

The career of Marian Anderson, the world-class contralto who was denied permission to sing in Constitution Hall because of her race,

symbolizes the achievements of so many black American musicians. Performing instead at the Lincoln Memorial in 1939, she drew an audience of 75,000 and inspired the world not only with her rich musical gifts, but also with her determination and courage.

The music of Marian Anderson and other African-American artists has greatly enriched our quality of life and created one of our Nation's most treasured art forms. As universal and original expressions of the human experience, their body of work, both past and present, entertains, inspires, and thrills countless people around the world.

Now, Therefore, I, George W. Bush, President of the United States of America, by virtue of the authority vested in me by the Constitution and the laws of the United States, do hereby proclaim June 2001, as Black Music Month. I encourage all Americans to learn more about the contributions of black artists to America's musical heritage and to celebrate their remarkable role in shaping our history and culture.

In Witness Whereof, I have hereunto set my hand this twenty-ninth day of June, in the year of our Lord two thousand one, and of the Independence of the United States of America the two hundred and twenty-fifth.

George W. Bush

[Filed with the Office of the Federal Register, 10:54 a.m., July 2, 2001]

NOTE: This proclamation will be published in the *Federal Register* on July 3.

Statement on Senate Action on the Patients' Bill of Rights Legislation *June 29, 2001*

I am pleased that the Patients' Bill of Rights adopted in the Senate today more closely reflects my principles than did the original McCain-Kennedy-Edwards bill. I appreciate the good faith efforts of those who worked to improve the bill by narrowing some loopholes and giving greater deference to state patient protections.

The Senate failed, however, to address the danger that excessive, unlimited litigation in State courts would drive up premium costs and cause many American families to lose

their health insurance. I could not in good conscience sign this bill because it puts the interests of trial lawyers before the interest of patients.

I will continue to work with the House to pass a strong Patients' Bill of Rights, like Fletcher-Peterson-Johnson, that provides patients with strong protections, holds HMOs accountable, but discourages runaway litigation costs. I urge the House to pass a meaningful and effective Patients' Bill of Rights that meets my principles.

Proclamation 7454—To Modify Duty-Free Treatment Under the Generalized System of Preferences

June 29, 2001

By the President of the United States of America

A Proclamation

1. Sections 501 and 502 of the Trade Act of 1974, as amended (the "1974 Act") (19 U.S.C. 2461 and 2462), authorize the President to designate countries as beneficiary developing countries for purposes of the Generalized System of Preferences (GSP).

2. Section 503(c)(2)(A) of the 1974 Act (19 U.S.C. 2463(c)(2)(A)) provides that beneficiary developing countries, except least-developed beneficiary developing countries or beneficiary sub-Saharan African countries, are subject to competitive need limitations on the preferential treatment afforded under the GSP to eligible articles.

3. Section 503(c)(2)(C) of the 1974 Act (19 U.S.C. 2463(c)(2)(C)) provides that a country that is no longer treated as a beneficiary developing country with respect to an eligible article may be redesignated as a beneficiary developing country with respect to such article if imports of such article from such country did not exceed the competitive need limitations in section 503(c)(2)(A) during the preceding calendar year.

4. Section 503(c)(2)(F) of the 1974 Act (19 U.S.C. 2463(c)(2)(F)) provides that the President may disregard the competitive need limitation provided in section 503(c)(2)(A)(i)(II) (19 U.S.C.